DOCUMENT RESUME

ED 323 545 CS 212 500

AUTHOR Aloma, Denise V.
TITLE The Use of Improvisation and Mapping To Teach a Dramatic Text.
PUB DATE May 87
NOTE 75p.; M.S. Practicum, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Creative Dramatics; Drama; English Curriculum; English Literature; Grade 9; High Schools; *Improvisation; Learning Processes; *Literature Appreciation; *Oral Interpretation; Reading Comprehension; *Student Attitudes; Study Skills; Teaching Guides; *Teaching Methods
IDENTIFIERS *Mapping; *Merchant of Venice; Shakespeare (William)

ABSTRACT

A practicum was developed which used improvisation and mapping strategies in the teaching of Shakespearean drama to increase comprehension and to develop a more positive attitude toward Shakespeare and drama in general. Subjects were a target group of 15 students enrolled in a ninth grade English class at a preparatory institution. Subjects, who first responded to an attitude survey about studying Shakespeare and took a pre-unit test, were involved in a 10-week unit on the "Merchant of Venice" in which the teaching technique was script-based improvisation with the added component of mapping. Subjects were given a post unit achievement and attitude test on the material studied. Data were also collected from three English teachers, who were asked to respond to a survey investigating methods and results associated with the teaching of the dramatic text. Results revealed increased levels of achievement in test scores for recall, comprehension, and inferences. Also evident were significant differences in attitudes toward the study of Shakespearean drama. Results suggest that the teaching method was an effective solution strategy to correct attitudinal and comprehension problems. (Four tables of data are included; 18 references and 7 appendixes containing the surveys, the pre/post achievement and attitude tests, and improvisation class materials are attached.) (KEH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED323545

THE USE OF IMPROVISATION AND MAPPING TO TEACH A DRAMATIC TEXT

by
DENISE V. ALOMA

A Practicum Report
submitted to the Faculty of the Center for the
Advancement of Education of Nova University in partial
fulfillment of the requirements for the degree of
Master of Science.

The abstract of this report may be placed in the School
Practices Information Files for reference.

May/1987

Running Head: Improvisation

CS212500

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY
Denise V. Aloma

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☐ This document has been reproduced as
received from the person or organization
originating it.

☐ Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official
OERI position or policy.

Abstract

The Use of Improvisation and Mapping to Teach a Shakespearean text.

Aloma, Denise V., 1987: Practicum Report, Nova University, Center for the Advancement of Education.

Descriptors: Discovery Learning/Improvisation/Role Playing/Creative Dramatics/Oral Interpretation/Study Skills/Mapping/Retention.

The majority of ninth grade students indicated a strong negative attitude toward the study of Shakespearean drama. The same students had difficulty comprehending the Shakespearean language, understanding the plot and characters and recalling important information in the play. The degree of difficulty which these students exhibited was indicated by the below average grades earned on a comprehensive pretest of the play, Merchant of Venice, by William Shakespeare. The teaching strategy used to correct the problem was script-based improvisation and mapping. This strategy involved much activity and utilization of all the senses. Students were involved both as actors and spectators. Recall techniques, specifically in conjunction with mapping, were used frequently and consistently. The results indicated increased levels of achievement in test scores, and increased positive attitude to the study of Shakespearean drama.

Authorship Statement

I, hereby, testify that this paper and the work it reports are entirely my own. Where it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely out of respect for the scholarship of other workers in the field and in the hope that my own work, presented here, will earn similar respect.

Denise Veronica Aloma

Denise Veronica Aloma

APPENDIX F

NOVA UNIVERSITY
CENTER FOR THE ADVANCEMENT OF EDUCATION
3301 College Avenue
Fort Lauderdale, FL 33314

OBSERVER VERIFICATION FORM

Verification of Practicum Activity

Dear Observer:

Practicum students in Nova's M.S. and Ed.S. programs are asked to provide external verification that the project activities reported in their final practicum documents took place as described. You have been designated an observer to fulfill this confirmation function by the student named below. On this sheet, then, please write a note attesting to your knowledge of the project activity described in the final practicum report to which this will be attached. (Note that you are not asked to evaluate, or make judgments about the quality of the project.)

Practicum Title The Use of Improvisation and Mapping to Teach a Shakespearean Text

Student's Name Denise Aloma

Program Site St. Thomas Aquinas High School Date May 16, 1987

Observer's Name Mrs. Susan Byrd Susan Byrd
(please print and sign)

Observer's position Assistant Principal

Observer's comment on impact of the project (handwritten):
Notable effects on students due to variety of methodology: greater enthusiasm, keener insights, higher test scores.

TABLE OF CONTENTS

PAGE

TITLE PAGE

ABSTRACT..... i

AUTHORSHIP STATEMENT..... ii

OBSERVER'S VERIFICATION..... iii

TABLE OF CONTENTS..... iv

CHAPTERS
1 PURPOSE..... 1
2 RESEARCH & SOLUTION STRATEGY..... 11
3 METHOD..... 24
4 RESULTS..... 36
5 RECOMMENDATIONS..... 45

REFERENCE LIST..... 47

APPENDICES
APPENDIX A: COURSE OFFERINGS FOR 1986-1987..... 50
APPENDIX B: PROBLEM ASSESSING SURVEY GIVEN TO STUDENTS..... 51
APPENDIX C: PROBLEM ASSESSING SURVEY GIVEN TO TEACHERS..... 52
APPENDIX D: PRE/POST ACHIEVEMENT TEST..... 53
APPENDIX E: WRITING EVALUATION GIVEN PRIOR TO TEACHING UNIT..... 57
APPENDIX F: PRE/POST ATTITUDE TEST GIVEN TO TARGET GROUP..... 59
APPENDIX G: MID-POINT EVALUATION TEST..... 60

LIST OF TABLES

TABLE 1: RESULTS OF ATTITUDE TESTS..... 61
TABLE 2: RESULTS OF ACHIEVEMENT TESTS..... 63
TABLE 3: CORRELATION OF ATTITUDE AND ACHIEVEMENT. 65
TABLE 4: SIGNIFICANCE OF CORRELATION TESTS..... 67

CHAPTER I

Purpose

The author of this practicum currently teaches two classes of ninth grade English and three classes of junior English and has been employed at the practicum site for six years. The high school involved in this practicum is a private, college-preparatory institution located in a metropolitan area in a southeastern state. The high school population is over 1,500 and the 1986 freshman class totals approximately 400 students. Approximately 73 percent of the freshman class enters from Catholic private schools and 15 percent enters from public schools. Approximately 80 percent of the students who attend this school comes from middle-to-upper class income families. Many of the students who represent the lower socio-economic class are on scholarship at the school primarily because of their athletic potential.

The student-teacher ratio is 30 to one. Each class period is 50 minutes and each class meets every day, although at different times, due to the school's rotating schedule. There are four administrators, 77

teachers, and three guidance counselors. The ethnic population of the faculty is predominantly white. The faculty includes one black, one Asian, four Hispanic, and the remaining members are white. The current student composition is also predominantly native-born white Americans. Approximately 78 percent of the students are white; approximately six percent are black, and approximately ten percent are Hispanic. The remaining members of the student body include Asians, Haitians. Japanese, Vietnamese, and Germans.

The school enjoys a highly acclaimed reputation for its athletic and academic program. The athletic facilities are elaborate and the after-school involvement in athletics is intense.

The school's curriculum is academically challenging. It offers advanced courses in English, Math, and Science, and an advanced placement history class. The local community college also offers, on the campus, courses for which seniors can earn college credit, transferable at the university level. The complete list of course offerings, included in the appendices, (see Appendix A, p. 50), indicate this. The author draws attention to the fact that the following courses are not given a definite formal place

in the curriculum: drama, speech, dance.

The English Department is dynamic and progressive in many areas, specifically writing and vocabulary building. Dramatic texts are studied at all grade levels, with Shakespeare, in particular, offered at the freshman, junior, and senior levels.

Students in English classes are grouped according to ability. At each grade level there are advanced, regular and basic track groups. The regular and slower track groups are offered the same basic syllabus but the pace is slower.

Administrative encouragement is given to the implementation of the innovative or creative teaching techniques. There are no teaching aides, assistants, or departmental secretaries available to teachers.

The school requires a total of 24 credits for graduation: four Theology; four English; three Mathematics; three Science; three Social Studies (World History, American History, Economics, and American Government); two years of a language; one year of personal fitness or health; one half year of Music or Art; one half year of Typing, Home Economics or Computer Science, and three electives.

The philosophy of the school is fundamentally

Christian. The school, while striving for academic excellence, attempts to foster in students attitudes and feelings which indicate an awareness of God and others.

The Problem

Throughout the school there seemed to be few students who enjoyed studying drama, particularly Shakespearean drama. The attitude of many students toward the Shakespearean drama was not adequate, productive, nor positive. The author contended that to change that attitude, primary responsibility rested with the teacher. Much injustice had been done to the dramatic text by denying the larger population of students the opportunity to experience and learn from the dramatic text by presenting it or performing it. David Holbrook (1967), reminds us that we should think of drama as "belonging to the spoken or seeing world." The author recognized that she and other colleagues had ignored this and had looked at Shakespearean drama as a read-silently or read-aloud exercise.

Furthermore, the author believed that it was not the choice of the text that was largely responsible for the students' negativity toward drama or for students' lack of understanding and appreciation for drama; it

was the type of teaching technique that was utilized.

A survey given to the target group of 15 ninth graders (see Appendix B, p. 51) indicated that they were reluctant and apprehensive about learning Shakespeare. This survey, revealed the following:

1. Over 80 percent had never studied Shakespeare.

2. Over 80 percent had never participated in the performance of any play in grade school.

3. Approximately five percent of the students had never attended a professional performance of any play.

4. None of the students had nor would voluntarily choose a play for extra-credit.

5. Over 80 percent of the students had studied drama by reading parts aloud in class or by reading silently at home.

6. Over 80 percent expected to perform badly on the play.

7. The students were asked what they thought they could do to better understand the Shakespearean drama. The three most frequent responses were: purchase the Cliff or Cole's notes which summarize and explain the plot and characters; watch the VCR tapes of the drama; and, listen to the recorded professional reading of the play.

To further assess the nature and extent of the problem, a survey, (see Appendix C, p. 52), was conducted with three teachers of the English Department, who have students at varying grade levels. The survey generally revealed that there was much dissatisfaction with the methods and results associated with the teaching of the dramatic text, and in particular with the teaching of the Shakespearean drama. A summation of their comments revealed the following:

That Shakespearean drama was not relevant to today's ninth graders; that enabling students to comprehend the language was tedious and time consuming; that there was never adequate time to discuss theme and characterization because too much time was spent on translating; that in performing sections of the play too much time was lost; that a drama room was needed to teach drama properly; that there was a need for a drama teacher; that students had great difficulty recalling the text material covered in class.

In addition to sharing many of the above named apprehensions and observations, the author had also noted that, in the past, students did not show an appreciation of drama. In particular, the students'

written and oral work reflected the following: meaningless references; pointless generalizations; stereo-type comments; literal analysis; and little personal response to the text.

Specifically, the problems that existed were:

1. Students were unable to understand Shakespearean language.

2. Students were unable to identify the characters and the situations and to gain insight into human behavior.

3. Students were unable to correctly recall and sequence both the events of the plot and the content of the important speeches.

4. Students did not have a strong positive attitude to the study of the Shakespearean drama.

The exact nature and extent of the problem was evaluated and assessed through the following means:

(a) A pre-test of the entire play (see Appendix D, p. 53) based on language, plot theme, characterization was given. The overall achievement score of each student on this test was tabulated.

(b) A total of ten questions, two taken from each Act of the play, was designed to evaluate students' understanding of the theme and character,

(see Appendix E, p. 57). Students were asked to respond, in writing, to these questions. The length, validity, and meaningfulness of the responses were assessed and evaluated.

(c) a ten question, attitude test (using a scale of one to five with five representing the most positive attitude) was given to the students,
(see Appendix F, p. 59). The responses were evaluated.

Outcome Objectives

Over a period of ten weeks the author taught the Merchant of Venice to the target group of 15 ninth grade students. The primary teaching technique that was used was script-based improvisation with the added component of mapping.

At the end of the teaching unit the author expected that students would be able to:

(i) show an understanding of the dialogue by expressing the same ideas in their own words.

(ii) make inferences and deductions about characters and situations.

(iii) correctly recall and sequence the events of the plot and content of important speeches.

(iv) have a more positive attitude toward the study of the Shakespearean text.

The author specifically expected the post test results of each student to have improved by the equivalent of a minimum of two letter grades.

(b) The author expected the students to show an increased understanding of the meaning of the play, as well as understanding of the main characters. This was assessed by evaluating the length and depth of the students' responses to the question. The author recognized that this was a subjective evaluation tool and thus a less reliable one. Nonetheless, it served as yet another indicator of students' improvement. The author expected that the students, after being taught the unit, would have more to write, and would make more valid, meaningful comments.

(c) The author further expected that the students would demonstrate more positive attitudes toward drama and in particular Shakespearean drama. This was assessed by comparing the students' responses to the attitude test given prior to the teaching unit, with their responses given to the same attitude test at the end of the teaching unit. The attitude test was designed with a scale of one to five, with five indicating the most positive response. The author expected that the attitude of each student would show a

strong positive increase and that the increase in positive attitude would strongly correlate with the increase in achievement test results.

CHAPTER II

Research and Solution Strategy

In teaching the Shakespearean drama there were many techniques or combination of techniques that were available to the teacher of English. The author contended that these techniques had not proved fully appropriate, practical or highly successful in so far as correcting the stated problem. The probable causes of this were many and varied.

There were colleagues who advocated using simplified Shakespearean scripts. Richard Eastman (1982) suggests that "minimal translation of Shakespeare can restore him to millions of readers without serious loss of his powers . . . " In theory the author was reluctant to admit there would be any significant value in using a translated Shakespearean text for the following reasons: The author wanted the students to understand Shakespearean language and translate it themselves; the author believed that compromises of this nature only direct students toward their limitations rather than their capabilities. The author anticipated that the students would still

require an effective learning technique in order to understand the play. In effect, although simplifications, such as, Tales From Shakespeare, or Shakespeare Arranged for Modern Readers (Eastman, 1982) may have made the teacher's task easier, it might not have solved the problem.

The author was not opposed to modernizing the interpretation of a play, nor, to finding as many ways as possible for the students to relate to and have fun with, the play. To this end, Barbi Mitchell-Dwyer (1981) makes some useful and interesting suggestions: "allow the students to make fun of Shakespeare, not at the expense of the characters but in addition to them." Dwyer further explains that on one occasion her students had redesigned The Merchant of Venice into The Merchant, and the characters became Tony (Antonio), Bassy (Bassanio), and so on. The students imagined Tony to be a drug dealer (which accounted for his mood swings) and before long considered the merit of a movie called, "The Merchant," with Richard Pryor or Barbara Streisand. It is important for teachers not to forget the role and value of humor in the classroom. This is a point well worth remembering but the author recognized that it was not in itself an approach or

teaching technique that would reduce or eliminate the problem outlined in this report. Furthermore, script-based improvisation could/would readily incorporate the use of parody or satire, thus allowing the students to have fun whilst understanding the text. The author applauds the use of humor in the classroom particularly since it often is a good motivating factor for student classroom enthusiasm.

The author of this report was not adverse to an approach which would humanizes Shakespeare. Bernstein, Abraham (1974), suggests that the teacher turn to the "spoofing" of Shakespeare, for example, James Thurber's Macbeth Murder Mystery. The author, however, contended that humanizing Shakespeare would not necessarily lead to understanding the original play even though it would encourage students to write more convincingly and creatively.

Allington (1971) stresses the need for educators to be more fully aware that drama is a composite art form, composed of visual art, speech, movement, and spectacle. This realization led some educators to emphasize the acting-out-of-the-text in class. The students would first be required to read the play on their own, understand it and then act it out in class.

This seemed ironical and hypocritical, in essence, because teachers were expecting students to do the very thing that the teachers ought to be trying to train the students to do. The writer believed that such an approach was likely to fail because it does not evolve from a clear understanding of drama. Whitehead (1971) supports the author's views when he says that the process of "dramatic activity" is misunderstood because it is misplaced by acting.

It is necessary that teachers recognize that watching the professional performance of a play can be beneficial but it cannot ensure that the student will understand the text. Brian Way (1972) describes the content and format of drama as that which "stimulates all the senses." The writer believed that the most effective teaching methods for the dramatic text would be those that allow the student to exercise all those senses. This warranted the use of a discovery method of learning. Improvisation is, in essence, discovery learning applied to the dramatic text. Brian Way (1972) suggests that improvisation provides the opportunity for "doing the arts." The writer recognized the fact that watching the play involves the stimulation of certain senses and that all those sense

should be stimulated.

Furthermore, there is a vast difference between theater and drama. The former is specifically concerned with communication to the audience and drama is concerned with experience by the participants. Students need to be allowed to do more than listen to the words of the text, they must use the words of the text by speaking them. David Holbrook (1967) says that "it is important to think of drama as belonging to the spoken or seeing world and not properly to the written word." This observation partly explained why the use of tapes or records of the dramatic-text did not fully enable the student to understand or appreciate the text.

The writer fully acknowledged that drama taught merely at the level of performing was insufficient. Likewise, discussion or evaluative writings which were superficial, or which did not reveal a detailed understanding of the text were undesirable and inadequate. Script-based improvisation prompts the meaningful follow-up of discussion and written work, and afterwards the student returns to the text for clarification or verification. Such discussions must focus on the improvisations and the language of the

text. The important thing is that the students are "working through or within the situation of the play" (Whitehead, 1971). Workshops on new approaches to teaching Shakespeare have highly recommended classroom improvisation as one of the more effective methods of teaching the Shakespearean text. The basis for the choice of classroom improvisation is, (according to Wolf and Miller, 1980), that it, "provides experiences which will parallel the dynamics of the play for exploration . . . . this kind of experience serves as the basis of discussion leading to insights that the student had found personally."

The writer believed that even the best of teaching methods might not have adequately facilitated retention. A study undertaken by Ingersoll and Kase, (1970) partially reveals that the technique of creative dramatics tends to have little or no effect on the retention of material by students who are perceived to have below - average, and above-average intelligence. The investigators suggested that "the experience needs to be connected with the self of the person if the experience is to be remembered." It is this indicator that led the writer of this report to propose that improvisation would trigger "self-experience" on the

part of the student. Notwithstanding that this was achieved, there would be more needed to be done. The teacher would have to include some effective study-skill technique. The writer of this report used "mapping" as one such technique. The author acknowledges that there were many other effective study-techniques but in the interest of time, practicality and viability, had chosen "mapping." The author recognized that the need existed to teach students not only to understand and appreciate but also to recall what was important or valuable. In the studying of a dramatic text the students are often required to recall much if not all of the following: recall of main ideas; recall of sequence; recall of detail; recall of comparisons; recall of cause-and-effect relationships; recall of character traits; and recall of the author's organization. The quality and variety of recall that is required demands that the teacher provide the students with the skills to recall. Askov and Kamm, (1982) describes mapping as, "a visual representation of relationships in any passage." In mapping the main idea or concept is usually placed in the center with other relationships represented below. It is the visual picture of the character

relationships, plot-development, or whatever that is mapped which helps students retain and recall the information.

Solution Strategy

The author of the report chose script-based improvisation with the added component of mapping as the most effective method of teaching Shakespeare's Merchant of Venice, to the target group of ninth graders. The author considered this choice to be the most appropriate for the following reasons: it complements the dramatic art form; it encourages meaningful learning; it enhances the higher level aims of education; it promotes classroom cooperation; promotes and maintains student interest, enthusiasm, and individuality. Furthermore, the method is certainly not costly nor cumbersome.

Through the use of improvisation, the teacher treats the play as dramatic activity rather than closet drama. According to Allington (1971), improvisation means "making up a scene as you go along on a given idea or situation." In other words, improvisation is dialogue added to mime. The subjects for improvisation have to be clearly defined. The groups involved must be given time for planning and discussing their

improvisations. Time must be allotted for each group to act their improvisation and this in turn must be followed by questions, comments, or criticisms. Initially the subject matter for improvisation could be either original (from teacher or pupils) or from any number of varied sources. For the teacher of the dramatic text, improvisation must be used as an aid in learning the text. Thus, eventually and primarily, the text must serve as the source of ideas for the improvisation; or, from the improvisation, students must want/need to return to the text for clarification of specific ideas. The teacher can thereby use improvisations for many purposes: to enable students to better visualize what had been reported in the play; to focus the students' attention on how the character felt during a specific experience when certain lines were spoken; to make the language of the play more meaningful and realistic to the students.

Initially, improvisation requires that the students represent the situation by using their own language. As the students struggle to find the right words they will have to look very closely at the original word in the context of the situation and in this way the meaning of the phrases become more clear.

As the students rehearse the play, they must be allowed initially, to set the text aside and improvise as far as they can. However, when they find they are confused or simply do not know how to continue, they must "return to consult the text but this time they go back to it in order to use it" (Hodgson and Richardson, 1966).

Improvisation will necessitate the students' practical as well as imaginative consideration and will also demand critical thought. In other words, the students will experience the fact that what is done on stage is part of the character's relationship and mood with other people. Thus, the students can understand, from experience, the real value of one character standing close to another, or giving a soliloquy. This proves to the students that stage directions have real meaning in relation to the characters, their conflicts and motivations. This process encourages the students to see movement and language as interrelated, and motivated by situations and relationships. The writer agrees with Allington (1971) when he says that improvisation provides "opportunity for the exercise of this faculty of seeing relationships."

In the process of educating students, teachers

have to be conscious that the higher level aims of education are not being ignored. Educators are ever concerned with developing the students' creativity. The writer shares the viewpoint of Brian Way (1972) when he states that, "the arts is an outlet for creativity only from the standpoint of the doer." It is clear that although the choice of text is important, what is more important is the teaching methodology used to re-awaken the students' curiosity. To do this in a strictly intellectual manner, could possibly make the content matter boring to the student and the teacher would then be guilty of discouraging the student from learning. The stimulation of all the senses is vital to the creative activity because thoughts are the products of sensation. The writer contends that if drama is to have any real educative value, it must be presented in a varied and active manner to the majority of students. Script-based improvisation lends itself to that needed variety and activity in the teaching method.

Leonard (1968) reminds educators that "one of the first tasks of education is to return man to himself; to encourage rather than stifle awareness; to educate the emotions, the senses . . . to help people become

truly responsive and therefore truly responsible." Again, the content matter of good drama lends itself to this process, and the writer contends that it is both ironic and absurd to consider using a "passive" treatment on a subject that is largely structured on movement and activity. Script-based improvisation thus gives life both to the students' senses and the play's content. Like a score of music, a play comes fully to life when it is performed. As educators, the goal of teaching drama is not polished theatrical performances (that can be the task of the drama teacher), it is the availability of the process of dramatic-activity for the majority of the students.

It is interesting and ironic that teachers often lament that there is diminishing understanding of, and appreciation for the arts, and some conclude that ninth graders are therefore not "ready" for Shakespearean drama. The author contends that it is with ninth graders, or even younger students, that the training for that appreciation must begin. Bruner (1961) is in agreement with this viewpoint when he states that, ". . . the idea of readiness is a mischievous half-truth because it turns out that one teaches readiness and provides opportunities for its nurture, one does not

simply wait for it to happen." Piagetian theory implies that if a student has difficulty in responding to a situation, it is likely that the student has not adequately imagined what it is like to be in that situation; thus the student needs to experience the situation. Through script-based improvisation the teacher can lead the student to pass through several cognitive stages (re the specific learning problem) to reach to the point where "intuitively" he has come to a better understanding of the situation. The student is then placed in a better position to interpret aspects of the play.

CHAPTER III

Method

Over a period of ten weeks the unit was taught. The entire play, the Merchant of Venice by Shakespeare, was studied and the teaching technique used was script-based improvisation with the added component of "mapping."

The author had obtained written authorization from the administration for the implementation of the unit. The chairperson of the English department was fully aware of the design and objectives of the unit.

The students were not told that the teaching unit would be evaluated for a specific purpose. The reason for this was that the author wanted the students to conduct themselves in their usual fashion. It was likely that had the students known that the unit was being evaluated for a specific "external" purpose, they might have become unduly anxious and tense and such a condition could have militated against the objectives of the teaching-unit.

Prior to beginning the unit, the students were asked to read the play on their own. They were allowed

to use whatever aids they chose to assist them in understanding the text. They were permitted to use records, and/or they were allowed to read (on their own time) together in groups.

The scores of 15 selected students were monitored and evaluated throughout the teaching unit.

Pre and post tests, based on the entire play were administered in the first and last week, respectively, of the teaching unit. The results of these achievement (see Table 2) were used to statistically evaluate the success of the unit. An attitude test, (see Appendix F, p. 57) was designed to measure the students' attitude toward the study of the Shakespearean text. After the implementation of the unit; the same test was readministered to measure the changes in the students' attitude. The results of these attitude tests were analyzed (see Table 1). Essay questions, (see Appendix E, p. 57) were given at the beginning of the unit, and readministered at the end of the unit. The accuracy, validity, quality, and quantity of their responses were subjectively evaluated. The correlation of attitude and achievement test-results was calculated (see Table 3) as well as the significance of the correlation results, (see Table 4).

In the construction of the well-designed teaching unit, provision was made to ensure at mid-point that the objectives were being achieved and if not, then that the appropriate changes were made. To this end, the author administered three questions, (see Appendix G, p. 60). One tested comprehension of language, one tested students' understanding of theme, and the third tested students' understanding of the role, weaknesses and strengths of the main characters. This test indicated to the author how well, overall, the students' were performing and the areas that needed increased emphasis during the second half of the unit. This served as a formal mid-point evaluation. There were, however, other methods used for evaluating progress and used for subsequently making corrections.

The nature of the material used and the methodology which was being tested, lent itself to much physical activity and oral work. It, therefore, warranted a peculiarly relevant and valid means of evaluation which falls outside the gamut of the clinical nature of numbers and figures as indicators of the students' progress. In effect, the author contends, that each class constituted its own pre and post test. At the beginning of each class, the author

established what were the students' weaknesses and strengths. This was made evident through the teacher's questions and/or the students' first attempt at acting-out a particular section of the play. Toward the end of the class the post test was administered, in that each improvisation attempt either did or, did not show an increase in students' understanding of language, character, and theme. Thus, evaluation also became partly, a continual process, based not only on the product of a test or a given assignment, but also on such factors as: effort made, attitude displayed, and degree of class participation.

During the initial stages of the teaching unit, (the first three weeks) the author used a tape-recorder. The reason for this was that the author could, at a later date, more carefully evaluate the lesson. In addition, the students who were actively involved in the improvisations on that day, could have the opportunity to listen to their improvisations and with the guidance of the author specifically evaluate phrases, lines and sections of the improvisation. The author could thus again direct the students' attention to the appropriate textual-lines and allow students to improve the improvisation on the following day.

The author did not require any special physical conditions in order to implement the teaching unit. The regular class-room was used. However, the author did frequently create an open space in the center of the classroom. Every effort was made to put central focus on the acting area.

Students were required to use pencils and note cards during note taking, evaluation and discussions. Students were also required to use the same text-edition in class.

The author was not unduly concerned with props. In the early stages of the unit, a few vital props were provided. This helped shape the imagining of those students who might have been in greatest need in developing this skill. The author had expected that the props would become decreasingly necessary as the students became increasingly absorbed in the action and language of the text. The author supported Allington (1971) in his belief, that "children are more absorbed when they have to use their imagination, than when you provide the ready-made sophisticated props for them."

First Week

In the first week of the teaching unit the pre-test and attitude test were given and evaluated.

The main goals of the first week's lesson plans were to introduce the students to Shakespearean times, theater and language. Students were supplied with information on the structure and development, and the origins and nature of drama. Students were taught how to study a dramatic text. To this end the description and use of "mapping" was taught.

The author introduced the practice of improvisation by personally involving herself in the initial class improvisations. The main characters and themes were named, improvised and discussed.

Second Week

In the second week script-based improvisation began. practice was directed to specific scenes which reveal the main traits of important characters. Students were required to orally summarize the plot-line of the play and to recognize that the first act sets the foundation for the development of the play. At the end of the first two weeks, Act I was completed.

Third Week

In the third week of the teaching unit there was an increased number of improvisations. Attention was focused on the role of Portia. Students were required to see the marriage-predicament from the point of view

of the father, the woman and the suitor.

A list of important literary terms were assigned and the students noted the meanings as evidence from in-class improvisations.

The role of the audience as spectators and evaluators was stressed with increasing demands placed on students that they be detailed and specific in their evaluations.

Fourth Week

In the fourth week of the teaching unit students were required to support their statements by reference to specific text lines. These direct quotes revealed important character traits or illustrated a significant message or moral.

Fifth Week

In the fifth week of the teaching unit all students had taken active part in several improvisations. At this point students were knowledgeable about the use of improvisation and mapping. Act II was completed and the formal mid-point test was given. Based on the evaluation of the mid-point test the author made minor changes and then proceeded with teaching the unit.

In the sixth and seventh weeks Act III was studied. Much more was expected of the students in terms of their emotional involvement in the play. Characterizations became more complex. Portia was established as a Renaissance heroine. The students needed to improvise specific scenes many times until the situation and characters were understood.

Eighth Week

In the eighth week, Act IV was studied. In this act there were many issues which a microcosmic society, the class, addressed: What is justice?, What is mercy?, Does the law always serve justice?, Is anyone ever completely at fault: How does an individual learn to forgive? Also, there were important speeches which were thoroughly analyzed and discussed within the framework of the improvisations.

Ninth Week

In the ninth week, Act V was studied. Students traced the structural development of the play to this point. The function of each segment of the play was recognized as vital to the total understanding of the play. Students returned to previous acts and scenes, and by re-improvising parts recognized more fully the importance of those parts.

Tenth Week

In the tenth week of the teaching unit, students were asked to improvise the sections which were meaningful to them.

The post-test and attitude test were given and evaluated.

In the process of teaching the unit, the author made observations, notes, and comments on each lesson. A summary of important notes on the techniques used will be given below.

Mapping

Students were shown specifically how to take notes using the technique of mapping. They were encouraged to choose symbols or techniques from the following list: direction arrows (<--- --->), circles, squares;, triangles, underlining and numbering. Through this means they could illustrate cause-effect relationships, parallel ideas and so forth. Students were instructed not to use clauses or sentences, but rather single word or short phrases on the mapping (note taking) exercises. Lectures were given orally, with pictures and filmstrips supplementing the lecture. No written handouts were given. At appropriate intervals, time was allotted for the students to

translate into a map, the given information. At the end of the note-taking session if there were questions or blank spaces on the maps, the students were encouraged to ask questions. Students were allowed to compare and discuss each other's maps.

Students' Preparation for Class

There were no surprises. Students knew what to expect each day. The students were assigned to read the parts of the text that were to be improvised in class. For example, when the focus on the class was on the themes of the play, the students were required to read the assigned pages and circle all words which gave some clue about the themes or themes.

Improvisation in Class

Initially students read the lines of a particular section. This was followed by questions by the author. These questions brought closer attention to some of the very words the students had circled. Discussion followed. The students then returned to improvise the specific section or scene, without the text, consulting the text only when there was doubt or lack of information. At this junction, the spectators were required to give as much assistance as possible to those who were improvising.

Use of Movement

Students were required to use the lines of the text and movement together. Initially this was a challenging task for the students. For the first two weeks, the author spent a few minutes at the beginning of each class giving the students the opportunity to use their bodies to express various qualities/emotions such as heaviness/sadness, lightness/happiness. The author chose those qualities/emotions that the students would probably unravel in the improvisation that day.

Use of Voice

For the first two weeks, the author spent a few minutes at the beginning of each class giving students the opportunity to use tone, pace, and pitch to portray designated emotions or ideas. All students were required to participate. This was done in small groups and the teacher attended to each group.

Class Involvement

All students were required to observe and listen keenly and to make constructive criticisms/recommendations on the script-based improvisations. Students were required to express their ideas orally and spontaneously. The author guided and challenged the students in their evaluations

and the improvisers' were required to put viable suggestions into effect. At other times the students were also required to make written comments throughout the class session and later to organize those thoughts into a cohesive format.

Occasionally students were asked to summarize orally what had taken place in the improvisation. After information was corrected or supplemented, the mapping of the section was required, and it was often collected and graded periodically.

CHAPTER IV

Results

In evaluating the teaching method implemented the author was concerned not only with the statistical analysis of the various tests administered but also with a subjective analysis of specific techniques implemented. To this end, the author has thus submitted the following qualitative results:

The Use of the Tape Recorder

Initially the use of the tape recorder proved to be moderately successful. After the first two weeks the use of the tape recorder was discontinued. The author found the use of the tape recorder occasionally cumbersome and the replay of scenes was not distinct enough to be significantly helpful to the class as a whole.

The Use of Props

The use of props was limited. There were many students who had much difficulty in imagining the setting. There were many occasions during the improvisations when the use of props could have made

the students more realistically involve themselves in their presentation.

Evaluation/Mapping

Initially when mapping was introduced the students found the task very difficult. The author, however, quickly recognized that it was not the principle of mapping which was difficult but rather giving auditory attention to a lecture. The listening skills of the students of the students were not as sharp as the author had anticipated. The students had to be taught how to listen carefully, with the intention of gaining information, as distinct from casual, social listening. The students also had to prepare themselves for the fact that parts of the presentation would not be repeated should they not have listened attentively. These problems having been significantly resolved, the technique of mapping proceeded very efficiently and effectively.

Students readily acknowledged that they were using their mapping skills with history and theology reading assignments.

Students' Preparation for Class

The author observed that the majority of students were consistently prepared for the improvisations in

class. That is, the majority of students had circled words which gave specific clues about plot, theme or character. At the beginning of class the students were called to the front to begin their improvisations. Initially this did not work well. The students were slow and hesitant about beginning. The author, therefore, introduced a small-group rap session allowing students to compare/contrast the key words they had circled. This technique also allowed the author time to check that all students were prepared for the improvisations.

Use of Movement

The effective, efficient use of movement proved to be the most challenging component of the improvisations. Initially, the students were very inhibited and self-conscious. In this respect, the boys seemed the more inhibited. It is possible that the students were concentrating so intently on the dialogue that they ignored the prodding with regards to the use of movement. The author eventually learned that it was more beneficial to first work out the dialogue then concentrate on the movement. The students needed much outside-the-text practice in body movement before encouraging practice in movement-in-

character.

Mid-point Evaluation

A subjective evaluation of the students' responses indicated to the author the following: that the students had a clear understanding of the theme and could very logically and accurately paraphrase and/or explain excerpts of Shakespearean language. The author was disappointed in the quality and quantity of the students' responses to the character question (see Appendix G, question three, p. 60). In an attempt to correct this problem, the author reviewed the aims and format of the majority of classes in the first half of the teaching unit. The author suspected that in an effort to encourage and maintain a physically active class, the students may have been deprived of adequate time for reflection and evaluation. The author, therefore, structured the remaining half of the unit to incorporate more time for reflection and discussion.

Results of the Pre/post Attitude Test

A comparison was made of the means of the pre and post test using the formula $t = \frac{\bar{d}}{sd/\sqrt{n}}$. The t value was calculated to be 15.59575. The critical value of t at the 95 percent level of significance is 1.761, and at the 99 percent level of significance the critical value

of t = 2.624. This means that the calculated value of t was highly significant. In order for the t-test formula and calculations to be applicable, the null hypothesis had to be stated: null hypothesis: There is no significant difference between the means of the pre and post test. The alternate hypothesis was also stated: There is significant difference between the means of the pre and post test. Since the calculated value is greater than the theoretical value it means that the null hypothesis has to be rejected and the alternate hypothesis accepted. From this, one can conclude that the positive attitude of the students toward the study of the Shakespearean play had significantly increased and that was probably due to the teaching technique implemented. The increased positive attitude could, however, be partly due to other factors: the students could relate to the content matter of the play; they were anxious to please the teacher; they were aware that the detailed study of the play constituted a major portion of their grade and that meaningful participation was an integral part of their final grade.

Results of the Pre/Post Achievement Test

The mean of the scores obtained on the pre and post was tabulated and the mean difference calculated. These scores were found to be 718. These values show a direct and positive shift of the mean by 158. This is indicative of a large difference between the means of the pre and post test. The t value where $t = \frac{\bar{d}}{s_d/\sqrt{n}}$ was calculated. The null hypothesis was stated. There is no significant difference between the means of the pre and post test. The alternate hypothesis was stated: that there is a significant difference between the means of the pre and post test. The t value was calculated to be 34.9595 which is greater than the critical value of t which is 2.624 at the 99 percent significance level. This means that the null hypothesis is rejected and the alternate hypothesis is accepted. The test results prove that the improvisation technique had a strong positive effect on the achievement scores of the target group. The author draws attention to the fact that the test results do not indicate the effect specifically which the component of mapping as distinct from that of the technique of improvisation may have had on the students' increased achievement. The author also had

no reliable means of knowing which students, and how many students, may have used other aids, such as summary notes, recordings or video tapings of the play, immediately prior to the post-test. Also, these test results do not prove that the scores would have improved or increased to this extent regardless of the size of the class, and the length of time allotted for the implementation plan. The author draws attention to the fact that the size of the target group and the ten-weeks of the implementation plan, allowed for much interaction between teacher and student. It is possible that other teaching techniques combined with the same quality and quantity interaction with students may have brought equal success.

Correlation of Attitude and Achievement; the Significance of the Correlation

A correlation analysis was conducted based on the results of the attitude test to determine whether or not a significant correlation existed between attitude change and achievement results (see Table 3).

The independent variable used was attitude, and the dependent variable used was achievement. The coefficient of correlation (r) was then computed according to the formula. The r value was calculated

to be 0.326076. At this value, there is a positive correlation evident, (0.00 indicating no correlation).

The coefficient of determination is the square of the coefficient of correlation. The value was found to be 0.1024, indicating that 10.24 percent of the achievement can be explained by the attitude of the students.

A test of significance was conducted to determine whether the correlation in the population could be zero (see Table 4).

The formula used was:

$$t = \frac{n\sqrt{n-2}}{\sqrt{1-n^2}}$$

The t value was computed as 1.24365. This value is below the critical value, and the null hypothesis that there is no correlation between attitude and achievement is accepted. This indicates a distinct possibility that there is no correlation between attitude score and achievement scores. It is, however, possible that the size of the sample used militated against a positive statistical correlation. Likewise, it could indicate that the students did not respond maturely to the post attitude test since they were aware that the results of that test would not become

part of their semester grade. The author also draws attention to the fact that the testing instruments may not have been as effective or appropriate as the author had intended. The author also suspects that the time and date for administering the post attitude test may have been inappropriate: after a ten week teaching unit, students particularly freshman, are likely to spout some peer-induced negativity in spite of their real or true attitude.

At the start of the teaching unit the author expected that the students would be able to:

i. Show an understanding of the dialogue by expressing the same ideas in their own words.

ii. Make inferences and deductions about characters and situations.

iii. Correctly recall and sequence the events of the plot and content of important speeches.

iv. Have a more positive attitude to the study of the Shakespearean text. The result previously evaluated indicated that these objectives were successfully accomplished. The author draws specific attention to the fact that the achievement test results of each student had increased by more than the expected two letter grades.

CHAPTER V

Recommendations

The author recommends that the findings of the report be shared with fellow colleagues, not only in the field of English but also in theology, sociology, and foreign language.

The author further recommends that the investigation could be carried out later with certain amendments:

a. Two classes could be used with one functioning as a control group.

b. The technique of improvisation and mapping could first be taught with a simpler and shorter text; then the technique could be applied to the Shakespearean play.

c. The technique of mapping could be taught at the beginning of the academic year before the subject-

content becomes increasingly challenging and before the students have practiced poor study habits.

d. The quantitative analysis could be prepared using a larger sample.

e. The author would recommend that a video camera be used during the early phases of the improvisations. In this way the students improvising would get the opportunity to evaluate their own improvisation attempts.

f. The author would recommend inter-departmental communication or collaboration, where possible, in the teaching of a major unit. For example, the theology teacher could have adjusted her unit on prejudice and christ's laws, with the author's unit on Merchant of Venice. Likewise, the author could have timed more carefully the thematic discussions on hate/love and the Jews/Christians with the anti-semitism unit in sociology.

The author recommends that less distinction be made between the English teacher and the drama teacher, and that all teachers of English be required to take basic courses or workshops on the teaching of drama.

The author would recommend that a similar investigation be carried out with more attention given

to the construction of more efficient instruments to measure the students' use of movement and voice.

REFERENCES CITED

Allington, A.S. (1970). Drama and Education. Blackwell and Moll, Ltd.

Asker, Eunice, & Kamm, Karlyn (1982). Study Skills in the Content Areas. Boston: Allyn and Bacon, Inc.

Ausubel, David P. (1969). School Learning: An Introduction to Educational Psychology. Holt, Rinehart, and Winston, Inc.

Bernstein, Abraham (1974). Humanizing Shakespeare. Conference Paper (150) New York State English Council, New York.

Bruner, Jerome (1963). The Process of Education. Vintage Books. New York.

Eastman, Richard M. (1982). Improvisation in the Theater and the English Classroom. English Journal, V72, No. 3.

Gagne, Robert M. (1970). The Conditionings of Learning. Holt, Rinehart and Winston.

Hodgson, John; Richardson, Ernest, (1966). Improvisation. Methuen and Co., Ltd., London.

Holbrook, David (1967). English for Maturity. Cambridge University Press, Cambridge.

Ingersoll, Richard; Kase, Judith (1970). Effects of Creative Dramatics on Learning and Retention of Classroom Material. Final Report. Journal Announcement, National Center, For Educational Research and Development. Washington, D.C.

Leonard, George (1969). Education and Ecstasy. Dell Publishing Company, New York.

Mitchell-Dwyer, Barbi (1981). Are We Gonna Do Anything Fun? English Journal, V70, No. 6.

Techniques in Education, Inc. (1980). Stratford, Connecticut.

Tretler, Laurence (1983). Improvisation in the Theater and the English Classroom. English Journal, V72, No. 3.

Way, Brian (1972). Development Through Drama. Longman Group, Ltd.

Whitehead, A.N. (1962). Aims of Education. Ernest Benn, Ltd.

Wolf, Mary Hunter; Miller, Victor. New Approaches to Teaching Shakespeare. Developed by the Center for Theater

APPENDICES

Appendix A

COURSE OFFERINGS 1986-1987

* .5
** 1.0
*** 1.5

MEDIA
110 Media Studies

ENGLISH
115 Reading I
120 Language Arts
130 English I C
140 English I
145 English I Adv.
160 Amer. Lit. C
165 Amer. Lit.
**168 Amer. Lit. Adv.
**169 Amer. Lit. Adv.
170 Eng. Lit. C
175 Eng. Lit
**178 Eng. Lit. Adv.
185 Wld. Lit. C
190 Wld. Lit.
**195 Wld. Lit. Adv.
***197 Wld. Lit. A.P.
***198 Lit. Theory A.P.

MATHEMATICS (COLLEGE)
210 Fund. Alg. 1-A
215 Fund. Alg. 1-B
220 Alg. 1
230 Alg. 1 Adv.
240 Geometry
**245 Geometry Adv.
*260 Alg. 2
**265 Alg. 2-Trig.
*270 College Math
**275 Pre-Calculus
***278 Calculus A.B.
**280 Calculus
***285 Calculus A.B.
***290 Calculus B.C.

MATHEMATICS (APPLIED)
200 Cons. Math

SCIENCE
300 Concepts of Science
305 Fund. Biology
310 Biology 1
**320 Biology 1 Adv.
***330 Biology 2
335 Botany
340 Prac. Biol./Ecol.
345 Fund. Chemistry
350 Concepts of Science
**355 Chemistry 1
***358 Chemistry 1 Adv.
***360 Chemistry 2
**370 Fund. Physics
***380 Physics
390 Bio. Lab. Studies
395 Chem. Lab. Studies

SOCIAL STUDIES
400 Wld. History
420 Amer. History
**430 Amer. Hist. Adv.
***440 Amer. Hist. A.P.
450 Sociology
470 Econ/Govern.
**480 Econ/Govern. Adv.
***490 Econ. Adv/Govern. A.P.

THEOLOGY
510 Theology 1
520 Theology 2
530 World Religions
540 Theology 4

LANGUAGE
610 Spanish 1
620 Spanish 2
625 Spanish 2 C
**630 Spanish 3
**640 Spanish 4
**650 Spanish 5
661 Latin 1
662 Latin 2
**664 Latin 4
691 French 1
692 French 2
**693 French Adv.

PHYSICAL EDUCATION
705 Personal Fitness F
710 Personal Fitness M
715 P.E. Adapted Prog.

FINE ARTS
800 Chorus
810 Introductory Band
820 Advanced Band
830 Flag Team/Drill
851 Art I
852 Art II
853 Art III

BUSINESS EDUCATION
915 Business Law/Marketing
940 Accounting
950 Off. Prac./Word Processor
955 Bus. Computers

HOME ECONOMICS
960 Home Ec. 1
970 Home Ec./Art
980 Home Ec. Adv.

COLLEGE CREDIT COURSES (BCC)
101 Wld. Civilization
102 Soc/Psych.

VOCATIONAL
"985"

COMPUTER SCIENCE
080 Intro. Comp/Music
081 Intro Comp/P.T.
082 App. Basic/Art
083 Comp Science 1
**084 PASCAL
***085 Comp Science A.P.

Appendix B

Problem-Assessing Survey

Check the appropriate response.	Yes	No
1. Have you ever read or studied a Shakespearean drama?	___	___
2. Have you ever performed in a play?	___	___
3. Have you ever attended or watched the performance of a play?	___	___
4. Would you voluntarily choose a play for extra-credit reading?	___	___
5. Do you expect to read aloud the entire play?	___	___
6. Do you expect to do well when tested on the play?	___	___
7. Answer with complete sentences. What will you do to help yourself better understand Shakespearean drama?	___	___
8. What are you mostly looking forward to in the study of the play?	___	___
9. What are you mostly fearful of in the study of the play?	___	___
10. What advice have friends given you about the studying of a Shakespearean drama?	___	___
11. Please add any additional comments:		

Appendix C

Survey used to assess the problem from the perspective of selected members of the English Department.

A. Choice of Text:

1. At what grade level do you think Shakespearean should be taught? Why/Why not?

2. What were the main difficulties that you experienced teaching Shakespeare in general, and specifically to ninth graders?

3. Is a drama teacher needed? Why/Why not?

4. In teaching Shakespeare which of the following techniques do you primarily use and why?

   (a) reading parts aloud in class
   (b) reading silently at home.
   (c) professional taped readings.
   (d) videotape of the play.
   (e) watching the theatrical performance of the play.

Appendix D

Merchant of Venice Pre/Post Test

..... 1. Antonio was (a) a sailor, (b) a merchant, (c) a prince, (d) a lawyer.

..... 2. Antonio borrowed the money of Shylock (a) for a friend, (b) to pay a debt, (c) to buy ships, (d) to buy a beautiful painting.

..... 3. Portia was to be won by the choice of one of three caskets. This plan was (a) her own desire, (b) the will of her father, (c) the custom in Venice, (d) an ancient law.

..... 4. The suitors who chose the wrong casket and failed to win Portia were (a) required to marry another within the year, (b) forbidden to marry anyone, (c) required to pay a large forfeit, (d) exiled.

..... 5. The Rialto was (a) a merchant's exchange, (b) a river, (c) a ship, (d) a city.

..... 6. Shylock proposed the bond (a) in jest, (b) in hope of securing Antonio's favor, (c) in hope of revenge, (d) to keep Antonio from winning Portia.

..... 7. Portia was won by (a) Bassanio, (b) Antonio, (c) Duke of Venice, (d) Prince of Arragon.

..... 8. Jessica eloped with (a) Bassanio, (b) Lorenzo, (c) Gratiano, (d) Launcelot.

..... 9. Jessica (a) reproved her father, (b) loved him, (c) made excuses for him, (d) turned against him and left him.

.....10. Shylock lent Antonio money. According to the bond if Antonio did not repay the money by a certain time Shylock was to have (a) twice the amount borrowed, (b) Antonio's ships, (c) Antonio's precious jewels, (d) a pound of Antonio's flesh.

.....11. According to rumor, Jessica and Lorenzo spent Shylock's money (a) wisely, (b) extravagantly, (c) only when necessary, (d) to buy them a home.

.....12. Toward Antonio at the trial Shylock showed a spirit of (a) mercy, (b) revenge, (c) pity, (d) [illegible]

.....13. At the trial Antonio showed (a) fear, (b) hatred, (c) composure, (d) anger.

.....14. Shylock referred to Bassanio and Gratiano as the Christian husbands. His attitude toward them was one of (a) envy, (b) admiration, (c) scorn, (d) pride.

.....15. According to the law of Venice, Shylock's life was at the mercy of (a) Antonio, (b) Duke of Venice, (c) Bassanio, (d) Portia.

.....16. At the end of the trial Shylock (a) was put to death, (b) was forced to give his estate to his daughter at his death, (c) was given the money Antonio borrowed, (d) was thrown into prison for attempting to take Antonio's life.

.....17. When the trial was over the young lawyer requested as his fee from Bassanio (a) three thousand ducats, (b) expenses for the trip, (c) his gloves, (d) a ring.

.....18. Jessica's attitude toward Portia was one of (a) great admiration, (b) indifference, (c) envy, (d) dislike.

.....19. Because Bassanio gave her ring away Portia (a) was genuinely angry, (b) pretended to be angry, (c) renounced her marriage vows, (d) thought he did not love her.

.....20. Portia (a) married Lorenzo, (b) became a nun, (c) married Bassanio, (d) gave up marriage to be a lawyer.

.....21. At the end of the play Antonio (a) went on a long voyage in search of his ships, (b) was drowned at sea, (c) was very ill, (d) visited at Portia's home.

.....22. The clown of the play was (a) Salanio, (b) Launcelot Gobbo, (c) Lorenzo, (d) Tubal.

.....23. The Prince of Morocco was (a) modest, (b) envious, (c) boastful, (d) timid.

.....24. "The quality of mercy is not strain'd; / It droppeth as the gentle rain from heaven / Upon the place beneath:" These words were spoken by (a) the Duke of Venice, (b) Portia, (c) Jessica, (d) Antonio.

.....25. "O, love be moderate; allay thy ecstacy; / In measure rain thy joy; scant this excess! / I feel too much thy blessing; make it less, / For fear I surfeit!" These are the words of (a) Portia, (b) Nerissa, (c) Bassanio, (d) Gobbo.

.....26. "Let not the sound of shallow foppery enter / My sober house." These are the words of (a) Portia, (b) Antonio, (c) Prince of Arragon, (d) Shylock.

MULTIPLE CHOICE *Continued*

.....27. "Farewell; and if my fortune be not crost, / I have a father, you a daughter lost." This was said by (a) Nerissa, (b) Jessica, (c) Portia, (d) Portia's mother.

.....28. "The villainy you teach me, I will execute; and it shall go hard but I will better the instruction." These are the words of (a) Antonio, (b) Duke of Venice, (c) Bellario, (d) Shylock.

.....29. "How sweet the moonlight sleeps upon this bank! / Here will we sit, and let sounds of music / Creep in our ears." This was spoken by (a) Antonio, (b) Stephano, (c) Lorenzo, (d) Portia.

.....30. "How far that little candle throws his beam! / So shines a good deed in a naughty world." These are the words of (a) Portia, (b) Bassanio, (c) Nerissa, (d) Shylock.

TRUE-FALSE (Value 40)

DIRECTIONS: Mark each statement true or false.

.....31. Nerissa was Portia's younger sister.

.....32. Portia's father's will named her husband.

.....33. Shylock and Antonio knew each other well before the incidents of this story.

.....34. Antonio and Shylock were good friends until Antonio failed to pay back the money he had borrowed from Shylock.

.....35. Antonio was much loved by his friends.

.....36. Before the story opens Antonio had often lent money without interest.

.....37. Because Antonio's ships had not returned, Antonio could not pay Shylock the money he had borrowed.

.....38. Launcelot Gobbo ran away because Shylock would not release him to serve Bassanio.

.....39. Shylock usually lent money without interest.

.....40. In proposing the bond, Shylock's motive was revenge against Antonio.

.....41. Jessica deceived her father and took his ducats and his jewels.

.....42. Jessica's husband was a friend of Antonio.

.....43. Shylock appealed to the Duke of Venice for assistance in finding Jessica.

.....44. The Duke refused to aid Shylock in his search for his daughter.

.....45. Jessica and her lover hid themselves on Bassanio's ship when Shylock tried to find them.

.....46. Some of Portia's suitors were unwilling to try to win Portia by the choice of the caskets.

.....47. Portia said that she would allow herself to be won by a suitor she did not love, rather than to break the terms of her father's will.

.....48. Portia inherited a rich estate from her father.

.....49. The Prince of Morocco died of grief because he did not win Portia.

.....50. Tubal was a Jew.

.....51. Antonio had always treated Shylock with respect.

.....52. Foreigners and natives had equal rights under the Venetian law.

.....53. At the beginning of the trial Antonio had no hope of escaping the terms of the bond.

.....54. The Duke felt no pity for Antonio and rebuked him for signing such a bond.

.....55. Antonio sent all ships to the same place.

.....56. Shylock would not eat a meal with Antonio and Bassanio unless they served pork.

.....57. At the beginning of the trial Shylock would gladly have taken the money Antonio owed him and torn up the bond.

.....58. Antonio did not have money enough to pay the bond.

.....59. Nobody would loan Antonio money enough to pay the bond.

.....60. Shylock said he was justified in taking Antonio's flesh because he had paid for it.

.....61. Shylock brought scales to the court room.

TRUE-FALSE *Continued*

.....62. Shylock was very careful to have a surgeon near him to attend to Antonio's wounds.

.....63. Shylock forgot to bring his knife, but he was allowed time to go after it.

.....64. The Duke of Venice was present at the trial.

.....65. The Prince of Arragon came to the trial with Portia.

.....66. In court Shylock refused to accept three times the amount of money Antonio owed him.

.....67. Antonio almost bled to death when Shylock cut his flesh.

.....68. Shylock was forced by the law to turn over his wealth to Antonio and to the state because he had attempted to take Antonio's life.

.....69. Jessica felt sorry for her father and gave back his jewels that she had taken.

.....70. No word was ever received of Antonio's ships that were lost at sea.

COMPLETION (Value 20)

DIRECTIONS: Complete each statement with the correct word or words.

71. Portia lived at .....

72. Portia's suitors were required to choose one of three caskets. One caskef was of ....., one was of ..... and one was of .....

73. The proper casket contained .....

74. Antonio was a Christian and Shylock was a .....

75. Antonio wished to borrow ..... ducats of Shylock for three months.

76. Launcelot Gobbo, who had served Shylock, became a servant to .....

77. ..... disguised herself as a boy and eloped with Lorenzo.

78. "Who chooseth me must give and hazard all he hath" was the inscription on the ..... casket.

79. Bassanio chose the ..... casket and won Portia.

80. ..... wished to marry Nerissa and she consented in case Bassanio won Portia by choice of the proper casket.

81. Bassanio promised Portia never to take her ring from his finger but he gave it to a ..... after the trial.

82. ..... gave his ring to the lawyer's clerk.

83. Portia left her home in the care of ..... and ..... during her absence.

84. Portia sent her servant to Padua with a ..... for Doctor Bellario.

85. The young doctor or lawyer who took Doctor Bellario's place at the trial was .....

86. The young lawyer who had charge of the trial first appealed to Shylock for .....

87. Shylock said, "A ..... has come to judgment? a second ....."

88. The court awarded Shylock the right to take Antonio's flesh but not his .....

89. At the trial ..... served as the lawyer's clerk.

90. The trial took place in the city of .....

SHORT ANSWERS (Value 10)

DIRECTIONS: Answer each question briefly.

91. Did Launcelot Gobbo like Shylock for a master? .....

92. Did Portia have more than three suitors? .....

93. Was Portia permitted to choose her own husband? .....

SHORT ANSWERS *Continued*

94. Who was it said at leaving after he had chosen the wrong casket, "I have too grieved a heart to take a tedious leave; thus losers part."? .....

95. Is there a possibility that Bassanio had some suggestion to guide him in the choice of caskets? .....

96. Were Bassanio and Portia both happy over his choice of the caskets? .....

97. Of what two characters is this said, "A third cannot be matched, unless the Devil himself turn Jew."? .....

98. The Duke at the beginning of the trial said to Shylock:
"Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act; and then 'tis thought
Thou'lt show thy mercy and remorse." .....

Did Shylock show mercy?

99. How many acts are there in this play? .....

100. Who was the "Merchant of Venice"? .....

Appendix E

Writing Evaluation Based on Merchant of Venice

Open Book Test

Answer in Complete Sentences. Be Precise.

ACT I

1. What are the early impressions of Shylock and of Bassanio?

2. What are the main reasons for Shylock's disliking the Christians?

Act II

3. Is Shylock's over-protectiveness of his daughter understandable? Give reasons for your answer.

4. Is it difficult to not feel some sympathy for Shylock? To what extent do you agree?

Act III

5. Justify Shylock's desire for revenge.

6. In what way does Bassanio's choice of the casket and his reasons for choosing that casket touch upon one of the central themes of the play - the difference between appearance and reality?

Act IV

7. In what ways do Portia and Nerissa seem more shrewd and more witty?

8. How does Portia defeat Shylock in court?

Act V

9. What is the purpose or value of the revenge plot?

10. What does this play teach us about friendship and loyalty?

Appendix F

Pre/Post Attitude Test Given to Target Group

Directions: Indicate how much you agree or disagree with each statement by circling the appropriate letters.

Key

(5) SA Strongly Agree
(4) A Agree
(3) U Undecided
(2) D Disagree
(1) SD Strongly Disagree

1. _____ Drama classes are interesting.

2. _____ Studying a dramatic test is dull and boring.

3. _____ It is fun discussing the characters and their relationships.

4. _____ Studying drama is a waste of time.

5. _____ I feel very involved in the thoughts and the values of the characters.

6. _____ In drama classes have many activities.

7. _____ Drama classes seem to last longer than most classes.

8. _____ The content matter of drama is irrelevant and unimportant.

9. _____ I look forward to drama classes.

10. _____ Drama should be removed from the syllabus.

Appendix G

Mid-point Evaluation

Open Book Test.

Use direct quotations and indirect references to the text to support all your views.

1. Explain in your own words what the following lines mean.
   Shylock: ". . . to bait fish withal. If it will feed nothing, it will feed my revenge. He hath disgraced me and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies - and what's his reason? - I am a Jew."

2. Support the view that the play emphasizes the ugliness of religious and racial prejudice.

3. Describe the differences in character between Antonis and Shylock.

Table 1

Results of Pre/Post Attitude Test

The t test is computed by the following relationship:

$$t = \frac{\bar{D}}{\frac{SD}{\sqrt{n}}}$$

Student	Pre Response	Post Response	D	D^2
1	7	10	12	144
2	8	22	14	196
3	7	16	9	81
4	6	14	8	64
5	9	20	11	121
6	6	13	7	49
7	6	11	5	25
8	8	19	11	121
9	7	19	12	144
10	6	14	8	64
11	10	22	12	144
12	7	21	14	196
13	9	20	11	121
14	8	19	11	121
15	9	22	13	69
			158	1760

$$\bar{d} = \frac{158}{15} = 10.53$$

Table 1 (continued)

Note. T is the mean difference between paired observations.

Sd is the standard deviation of the difference in the paired observations.

N is the number of paired observations

Results of Pre/Post Attitude Test

$$S_d = \sqrt{\frac{\Sigma d^2 - \frac{(\Sigma d)^2}{n}}{n-1}}$$

$$= \sqrt{\frac{1760 - \frac{(158)^2}{15}}{14}}$$

$$= \sqrt{\frac{1760 - \frac{24964}{15}}{14}}$$

$$= \sqrt{\frac{1760 - 1664.2667}{14}}$$

$$= \sqrt{6.8380929}$$

$$= 2.614974$$

$$t = \frac{\bar{d}}{\frac{S_d}{\sqrt{n}}} = \frac{10.53}{\frac{2.6149747}{\sqrt{15}}} = 15.59575$$

Table 2

Results of Pre/Post Achievement Test

The t test is computed by the following relationship

$$t = \frac{\bar{d}}{\frac{Sd}{\sqrt{n}}}$$

Student	Pre Response	Post Response	D	D^2
1	36	86	50	2500
2	48	93	45	2025
3	33	82	49	2401
4	52	92	40	1600
5	38	87	49	2401
6	37	86	49	2401
7	36	89	53	2809
8	39	91	52	2704
9	42	94	52	2704
10	48	88	40	1600
11	47	90	43	1849
12	35	93	58	3364
13	33	83	50	2500
14	54	94	40	1600
15	46	94	48	2304
			718	34,762

$$\bar{d} = \frac{\Sigma d}{n} = 47.8666$$

Table 2 (continued)

Note. $\bar{d}$ the mean difference between paired observations

Sd is the standard deviation of the difference in the paired observations

N is the number of paired observations

Results of Pre/Post Achievement Results

$$S_d = \sqrt{\frac{\sum d^2 - \frac{(\sum d)^2}{n}}{n-1}}$$

$$= \sqrt{\frac{34,762 - \left(\frac{248}{15}\right)^2}{14}}$$

$$= \sqrt{\frac{34,762 - \frac{515524}{15}}{14}}$$

$$= \frac{34,762 - 34,368.267}{14}$$

$$= \frac{393.733}{14}$$

$$= 5.3031864$$

$$t = \frac{\bar{d}}{\frac{S_d}{\sqrt{n}}} = \frac{47.8666}{\frac{5.3032}{3.8729}} = 34.957626$$

Table 3

Correlation of Results of Attitude and Achievement Test Results

The coefficient of correlation is computed by the following relationship:

$$r = \frac{n(\Sigma xy) - (\Sigma x)(\Sigma y)}{\sqrt{[n(\Sigma x^2) - (\Sigma x)^2][n(\Sigma y)^2 - (\Sigma y)^2]}}$$

Student	Y	X	XY	X	Y
1	86	19	1634	361	7396
2	93	22	2046	484	8649
3	82	16	1312	256	6724
4	92	14	1288	196	8464
5	87	20	1740	400	7569
6	86	13	1118	169	7396
7	89	11	979	121	7921
8	91	19	1729	361	8281
9	94	19	1786	361	8836
10	88	14	1232	196	7744
11	90	22	1980	484	8100
12	93	21	1953	441	8649
13	83	20	1660	400	6889
14	94	19	1786	361	8836
15	94	22	2068	484	8836
	1342	271	24,311	5074	120,290

Table 3 (continued)

Note. X is the attitude results

Y is the achievement results

N is the number of students

Correlation of Attitude and Achievement

$$r = \frac{(15)(24311) - (271)(1342)}{\sqrt{[15(5075) - (271)^2][15(120,290) - (1342)^2]}}$$

$$= \frac{364665 - 363682}{\sqrt{[76125 - 73441][1804350 - 1800964]}}$$

$$= \frac{983}{\sqrt{[2864][3386]}}$$

$$= \frac{983}{\sqrt{9088024}}$$

$$= \frac{983}{3014.635}$$

$$= .326016$$

Table 4

Calculations to Show Level of Significance of Attitude, Achievement Correlation

Note. The formula to be used for this computation is,

$$t = \frac{r\sqrt{n-2}}{\sqrt{1-r^2}}$$ with N-2 degrees of freedom

The test is a two tailed test.

$$t = \frac{.326076\sqrt{13}}{\sqrt{1-(.326076)^2}}$$

$$= \frac{1.1756837}{\sqrt{1-(.1063256)}}$$

$$= \frac{1.1756837}{\sqrt{.8936744}}$$

$$= \frac{1.1756837}{.9453435}$$

$$= 1.24365$$